

The musical score consists of six systems of grand staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Dynamics and markings include:

- p* (piano) at the beginning of the first system.
- cres - cen - do* written above the staff in the second system.
- f* (forte) in the third system.
- sempre f* (sempre forte) in the fourth system.
- cres.* (crescendo) in the fifth system.
- p* (piano) and *cres.* (crescendo) in the sixth system.
- sf* (sforzando) in the seventh system.

The notation also features numerous slurs, accents, and articulation marks, indicating a complex and expressive piece of music.

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*sf*) and piano (*p*) dynamic marking. The second system also features *sf* and *p* markings. The third system continues with *sf* and *p*. The fourth system is marked with a piano (*p*) dynamic and includes the instruction *marcato.* below the bass staff. The fifth system continues the piano (*p*) dynamic. The sixth system features a piano (*p*) dynamic and a piano-piano (*pp*) marking. The seventh system begins with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This page contains six systems of musical notation for piano. The notation is written in a key signature of one flat (B-flat) and a common time signature (C). The systems are as follows:

- System 1:** The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *pp* (pianissimo) and *crescen* (crescendo).
- System 2:** The right hand continues the melodic line, with a *do.* (do) marking. The left hand has a *f* (forte) dynamic. A section is marked with a large 'E' and *grva* (grave).
- System 3:** The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *f* (forte).
- System 4:** The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *ff* (fortissimo).
- System 5:** The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *sempre f.* (sempre forte).
- System 6:** The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *f* (forte).

F
f

ff
PED.

sempre ff
PED.

ff

Nº 12.

attacca subito. *

SCENE V.
In the Dungeon— A thunderstorm.

137

Nº 12 bis. RECIT: CONRAD. "FLASH SWORDS OF HEAVEN."

AIR. GULNARE. "FLY HENCE AND LOATHE AND LEAVE ME"

CONRAD. *f* **RECIT:**

Flash! swords of Heav'n— Flash fierce and fast.....

a tempo. **REC:**

Wild falchions welcome.

REC:

a tempo. **REC:**

all! Be

thine dread de-mon of the blast— The blade that bids me

a tempo. *mf*

fall. Come glo-rious foe

mf *a tempo.* *sf*

Whom hand to hand

..... I've dared upon the sea — Come

cres:

now and bless me with thy brand — And take my soul to

f

G

thee.

f

cres

ff

f

p

diminuendo.

pp

CONRAD. REC:

p

Faint grows the peal, and faint-er in the sky it dies

Molto piu lento.

*doloroso.**rit.*

E'en Death in scorn hath pass'd me by

*sf 1^o tempo.**dim.**p**pp**rall.**lirace.**accel e**(=81) p**cres*

(Enter Gulnare)

p
'Tis done, he nearly waked, but it is done. Corsair, he
REC: *All^o* *f*

H
perished, thou art dear - ly won!
CONRAD *f*
And I am free!....

All^{to} (♩ = 132.) *espress.*
CONRAD *mf*
Allegretto. And thou for me hast gi - ven Thy
p
Cello. marcato.

all on earth Thy more than

GULNARE. *accel:* - - -

But for that deed of
all in Heaven!

p *accel:* - - -

GULNARE: *cres:* - - -

dark - - - ness where wert thou? Reproach me! but not

tremolo *cres:*

yet Oh! spare me now, oh! spare me now -

f *ff* *rit^o*

Andante con moto ($\text{♩} = 54.$)

Fly hence and loathe and leave me, Speed to thy is-land

p Cello. 3

shore..... Live thou for her and give me

.... My barren dream no more. For Her,..... for Her I

tens:

Viol:

lose thee Who knows but how to sigh

espress.

I love thee, and re-fuse thee, I sin for thee, for thee and

cres:

colla voce.

die To her I yield Love's glo - - - ry

Flute

To her, thy fair haired slave Be mine the prouder sto - ry

rit. Of her who died to save *poco piu mosso.*

mf poco piu mosso.

mf cres: Of her who died to save. *cres:*

Of her who died to save, ... of her who died to save.

f *rit.*

I tempo. 1^o *p* Far as the winds a...

tempo. 1^o *p* *dim:* *pp* *Fl:*

bove thee My soul at last may

soar I die for all who

love thee Be - cause I love thee

ten:

more Far as the winds a - bove thee

p

p Viol:

My soul at last may soar. I die for all,...

agitato. *e*

agitato. *e*

... I die for all,..... for all, for all who love thee, I die for

cres

cres

f *agitato.*

all for all who love thee, Because I love thee

f Horn. *p agitato.*

K *a tempo.*

more. *p* Because I love thee

p a tempo.

more. *dim:* because I love thee

dim:

more. *accel:* *cres:* I die be -

p accel:

cause I love

cres: *sempre ac -*

gra

ce - - le - - ran - - do

p rall:

gra Be. cause I love thee

p rit:

more. *marcato.*

gra *f* *a-tempo* *p* *p*

Nº 13. SCENA. MEDORA & CHORUS. "COME ERE ITS DYING THROES?"
DUO. CONRAD & MEDORA. "AT LAST I CLASP THEE?"
FINAL CHORUS OF PIRATES. "LET SLAVES OBEY?"

Molto moderato. (♩ = 44.)

pp Cellos & Basses Drums.

dim. Drums.

RECIT: MEDORA.

p He comes not, Like a dirge the black waves flow,

p

a tempo. Oboe. He comes not yet the beacon

p Guitar.

lamp burns low.

Flute. *pp* Clar.

A

MEDORA.

p

Come, ere its dy - ing throes Bid me de - part

Poco più vivo. ♩ = 66.

Guitar.

Oboi.

Guitar.

SOP:

p

Send heav'n thy breath to stir hope in her heart,

Send heav'n thy breath to stir hope in her heart,

Horns.

MED: *cres.*

Come while the watch fire glows Yet in my heart

Keep Death thy wing from her near though thou art

Keep Death thy wing from her near though thou art

pp

p MEDORA.

Come, ere I pass a-way *pp*

Let her not pass a-way *pp*

Let her not pass a-way

Guitar.

pp

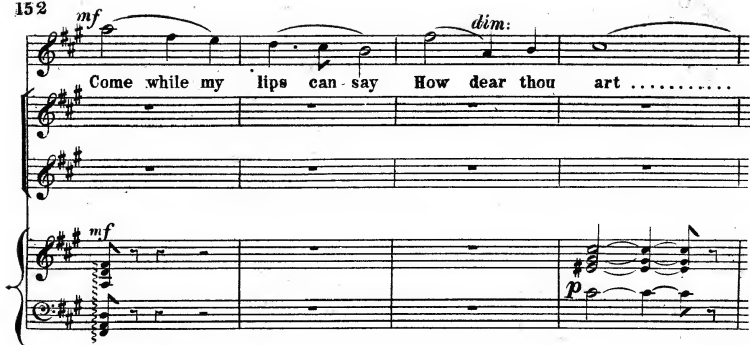
Come while I yet can pray *pp*

Hear thou her tears that pray *pp*

Hear thou her tears that pray

mf *dim:*

Come while my lips can say How dear thou art

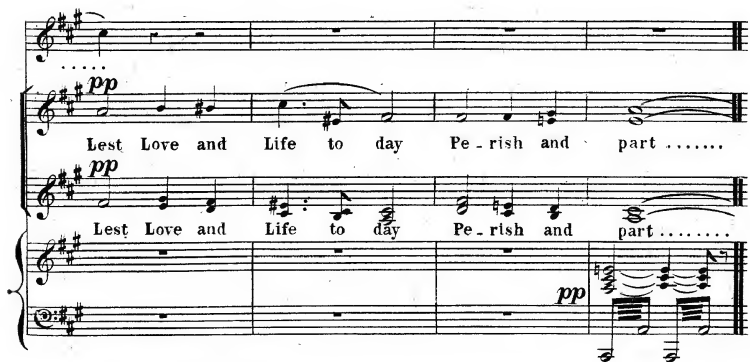


pp

Lest Love and Life to day Pe - rish and part

Lest Love and Life to day Pe - rish and part

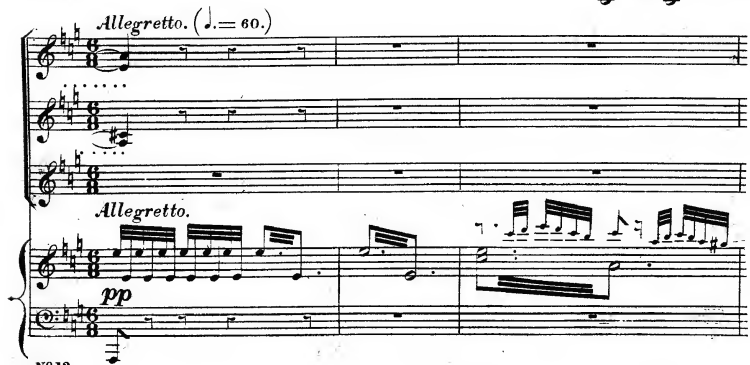
pp



Allegretto. (♩. = 60.)

Allegretto.

pp



TENORI. *pp*

More free than air Are hearts that dare..

..... To trust the winds for all. trust the winds for

BASSI. *pp*

To trust the winds for

Presto. $\text{♩} = 116.$

all.

all.

Presto.

pp *sfp*

First system of music. Treble staff has a whole rest. Bass staff has a piano accompaniment of eighth and sixteenth notes.

Second system of music. Treble staff has a whole rest. Bass staff has a piano accompaniment. A vocal line is written above the bass staff with the lyrics: *sempre cres - - - cen - - - do.*

Third system of music. Treble staff has a whole rest. Bass staff has a piano accompaniment. A vocal line is written above the bass staff with the lyrics: *MEDORA. accel: Conrad! 'tis he!*

Fourth system of music. Treble staff has a whole rest. Bass staff has a piano accompaniment. A vocal line is written above the bass staff with the lyrics: *CONRAD. f Me - do - - ra*

B

ff

sf

Andante. ♩ = 96.
CONRAD. *con passione.*

tremolo.
ff
sf

At last, at last I clasp thee, All, all but love is

sf

o'er, 'Twas worth the pain, that made us twain To meet in joy once

con passione.

CON.

Ah! at last, at last I clasp thee,

more

At last, at last I

sf *sempre ff* *sf**ten.*

My tears, my pray'rs are o'er.

'Twas worth the pain

ten.

clasp thee, All, all but love is o'er, 'Twas worth the

sf *colla voce.* *sf* *sf*

that made us twain To meet in joy once more.

pain, To meet in joy, in joy once more.

C MEDORA. *p* RECIT. *quasi a tempo.*

What won - - drous sight is

sf *sf p*

gi - ven, What mu - sic thrills my heart?

Molto moderato. ($\text{♩} = 44$.)

pp *Flut^o* *marcata la melodia.*

MEDORA. *p*

I am too near to Heav'n no more

cres:

p

No more we part I

p

lose thee not... a bove thee.... I bless thee.... from the

p

Guitar.

sky I die not for I love thee....

p *sempre rall:*

p *sempre rall:*

p *Rec:* *pp* (dies.)

And in thine arms I die.

rall: *sf*

D *Adagio.*

CHORUS OF WOMEN.

159

SOPRANI.

ppp

Allegretto. $\text{♩} = 60.$

She sleeps she breathes no

more.....

ALTI.

ppp

She sleeps she breathes no

more.....

TENORI.

BASSI.

Adagio.

Viol.

p

p

TENORI.

CHORUS OF PIRATES. (WITHOUT.)

BASSI.

mf

Let slaves o - bey A

Sul-tan's sway Our king is he a - -

TENORI. *mf* Our king is he a - lone
 - lone Our king is he a - lone

L'istesso tempo.

SOP:

pp

No more her heart may stir I love

ALTI.

pp

No more her heart may stir Love.

pp Organ.

with thy breath, Joy thou hast co-ver'd her e - ven with

with thy breath, Joy thou hast co-ver'd her e - ven with

death

death

p

Let slaves o - bey a Sultan's sway, Our

p

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics 'death' and 'death'. The piano accompaniment begins with a piano (*p*) dynamic and includes the lyrics 'Let slaves o - bey a Sultan's sway, Our'.

king is he a - lone,.... Our king is he a - lone..... Our

This system continues the musical piece with two vocal staves and piano accompaniment. The vocal staves have lyrics 'king is he a - lone,.... Our king is he a - lone..... Our'. The piano accompaniment continues with the same texture.

dim: a - - lone our

king a - - lone, our king is he a -

p Our king is he a - lone, Our king is he a -

dim: *p*

E *pp*

Joy thou hast co - ver'd her E - - ven with

pp

Joy thou hast co - ver'd her E - - ven with

- - lone.

- - lone.

Organ.

death Joy, thou hast

death Joy, thou hast

(dying away in the distance)

Whose smile and frown are all his crown.

Whose smile and frown are all his crown

co-ver'd her Joy, thou hast

co-ver'd her Joy, thou hast

Whose smile and frown are all his crown.

Whose smile and frown are all his crown

Whose smile and frown are all his crown

Whose smile and frown are all his crown

*ppp**a tempo.*

cover'd her

E'en with death

cover'd her

E'en with death

ppp rall:

Whose deck is all his throne

Whose deck is all his throne

*rall:**pp a tempo.**cres**cen**do.**grd*